

1901

M77

MOON

THE EARLY FRENCH PRESS



LIBRARY
OF THE
UNIVERSITY
OF ILLINOIS

1901

M77



Digitized by the Internet Archive
in 2013

<http://archive.org/details/earlyfrenchpress00moon>

THE EARLY FRENCH PRESS

by

AMY CONSTANCE MOON

THESIS FOR THE DEGREE OF BACHELOR OF LIBRARY SCIENCE

IN THE STATE LIBRARY SCHOOL

in the

UNIVERSITY OF ILLINOIS

PRESENTED JUNE 1901

1901
m77

UNIVERSITY OF ILLINOIS

3 June 1901

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Amy Constance Moon

ENTITLED The early French press

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Bachelor of Library science

Katharine E. Sharp

HEAD OF DEPARTMENT OF Library science

CONTENTS

	Page
Introduction-----	1
Early printing at Avignon-----	1
First printed books in Paris-----	1-2
Establishment of a Parisian press-----	2-3
Second French press-----	3
Early Gothic printing in Paris-----	3-5
The influence of the University-----	5-6
Eadius Ascensius-----	6-7
First Greek books printed in France-----	7-8
Printers of the early 16th century-----	8
The Estienne family-----	9-22
Henri Estienne-----	9-10
Simon de Colines-----	10
Robert Estienne-----	10-17
The later Estiennes-----	18
Henri Estienne II-----	18-21
Genealogical table of the Estienne family-----	22
Printing in Lyons and other towns-----	23-24
Lyons-----	23
Rouen-----	24
Other towns of France-----	24
Conclusion-----	24
Questions-----	25
Reading list on the early French press-----	26-28



THE EARLY FRENCH PRESS

INTRODUCTION

The condition of the French people during the 15th century was one of ignorance and superstition. This was partly owing to the remote position of France which kept it from the influence of the learned scholars of the east, and partly on account of the civil wars and the Hundred Years' war which had reduced the country to poverty. During the latter half of the century however a faint glimmer of light began to dawn upon the nation. The influence of this was first felt in the universities and schools, and it was through the University of Paris that the art of printing was introduced into France in 1470. But before describing the establishment of a press in Paris it is necessary to make mention of an earlier press at Avignon.

EARLY PRINTING AT AVIGNON

A few years ago the Abbé Requin discovered in some of the notatorial books of Avignon that in 1444 Procopius Waldfoghel of Prague settled in the city and worked at printing with Manand de Vitalis, a student at the University, and other apprentices. Waldfoghel was a silversmith and was evidently a maker of type and a teacher of the art of printing. From the description of the material they seem to have used movable type. This might prove to be a very important discovery if any specimens of the printing should be found, for in that case Avignon instead of Mayence could claim the establishment of the first printing press. But unfortunately the only proofs are the entries in the archives of the city.

FIRST PRINTED BOOKS IN PARIS

In 1462 at the time of the Revolution of Mayence, Just

went to Paris taking with him several of his folio Bibles which he sold for manuscript copies at the price of 50 crowns. The cost of a manuscript book of the same size was from 400 to 500 crowns.

ESTABLISHMENT OF A PARISIEN PRESS

In 1458 Charles VII, who had heard of the printing press at Mayence, grew very desirous of having the art introduced into France so he had Nicholas Jenson, an expert engraver, sent to Mayence to learn it. Before his return Charles VII died, and, fearing that his son Louis XI might not give him the needed encouragement, Jenson went to Venice and set up a press there, where his beautiful Roman impressions have made his types the model of many subsequent printers even in modern times.

In 1469 Guillaume Fichet and Jean Heynlin of Stein, both professors in the University, united their efforts to introduce the art of printing in Paris. Fichet, a Savoyard, was professor of philosophy and theology and was zealous in his endeavor for the reestablishment of belles-lettres. Heynlin, a native of Germany, was professor of languages. They induced Ulric Gering of Constance, Michael Friburger of Colmar and Martin Krantz to go to Paris and set up a press in the Sorbonne, the theological school of the University. Their first book and the first book printed in all France was issued in 1470. It was the Letters of Gasparino of Bergamo written in Latin and printed in Roman character. It contained a dedicatory letter by Fichet. Spaces were left to be filled in by the illuminator. It was undated. Their second book was an Epitome of Livy by Florus; the third, Salust's Catiline, and the fourth, a treatise on Rhetoric written by Fichet himself. Gering and his associates stayed at the Sorbonne until 1473 when they removed to the Sign of the Golden Sun on the Rue

St. Jacques. Their books while they remained at the Sorbonne were in the Latin language in Roman character. Some of the letters and words were imperfect and were filled in afterward by pen. They were without titles, cyphers or signatures. The ink was black and glossy with an occasional red letter. As soon as they left the Sorbonne the character of their work changed. The Gothic type was gradually introduced. At first the letters were neither Gothic nor Roman. The Biblia sacra, the first impression of the Holy Scriptures in France, is an example of this. In 1777 Gering's name appeared alone and in 1483 he went into partnership with Rembolt. He moved again near the Sorbonne where he was on terms of great intimacy with the doctors.

SECOND FRENCH PRESS

Peter Kaiser(Pierre Caesaris) and Jean Stoll, also Germans established a second press in the Rue St. Jacques at the Sign of the Green Rod in 1473. They were students at the university and pupils and assistants of Gering. Their types were semi-gothic.

EARLY GOTHIC PRINTING IN PARIS

The number of Parisian printers increased rapidly and within twenty years there were 35 in the city. The character of this press is well described by Greswell in his annals of Parisian typography; "The Gothic press of Paris, by which general name we may be allowed to designate the infancy of typography, both on account of the prevailing use made of the character by the earliest Parisian typographers, and to distinguish it from the more learned imprimeries

established in after times, was by no means fruitful in valuable classical impressions. France could probably boast at that period of few or no manuscripts of the works of ancient or Roman authors. Those precious remains of antiquity were chiefly confined to Italy...

After the exertions of Gering and his associates and of Kaiser and Stoll the printers of Paris appear for a time to have declined rather than increased in ardour for the diffusion of classical literature. Yet on other accounts the Gothic press of Paris will be found an interesting subject of inquiry. Many of its productions are strongly indicative of the national manners and character. Those which pertain to the ecclesiastical ritual and devotional subjects possess a singularity of development and magnificence of execution which are almost peculiar to them. The early poetry of the French, their chronicles, their romances of chivalry and the kindred fruits of their Gothic press are equally characteristic."

The first book printed in the French language was *Les recueils des histoires de Troyes* published by Colard Mansion at Bruges in 1474 or 1475. The first book published in France in the French language was *Les grandes chroniques de France*, 1477. The printer was Pâquier Bonhomme.

Jean Du Pré began to print in 1481. His missal of that date is one of the finest specimens of Gothic typography in Paris. It was printed in double columns on fine vellum and was beautifully illuminated, resembling manuscript.

Antoine Vérard, another famous printer of the Gothic school, began his work about 1485. His books were in semi-gothic type on vellum ornamented with beautiful miniatures. He was among the first of the Paris printers to publish Books of hours. These were

devotional books with elaborate border designs and illustrations, and between 1490 and 1500 Paris excelled in their production. Other famous printers of these books were Vostre, Du Pré, Pigouchet, Kerver and later Geoffroy Tory.

Among the other more prominent Gothic typographers were Antoine Caillaut, Guy Marchand, Georgius Mittelhus, Denis Janot with his curious motto, *Amor dei omnia vincat, amour partout, tout par amour, partout amour, en tout bien*, Robinet Macé, Pierre le Rouge, Michel le Noir, Wolfgang Hopell, afterward in partnership with Henri Estienne, Berthold Renbolt, Jehan Trepperel and his widow, more famous than he, Jean Petit, and François Regnault.

THE INFLUENCE OF THE UNIVERSITY

From the introduction of printing, into Paris the University had the right of censure of all books sold or printed in the city, and the power to punish those selling prohibited books by fines and confiscation. This censorship while mild at first became more severe, and by the middle of the 16th century was almost intolerable. The booksellers, bookbinders and printers recognized the authority of the University. The care of the details of the work was given to four and sometimes to two of the libraires jurés, a corporation of booksellers and printers under the protection of the University. It was the duty of these four libraires jurés to attend to the character, paper and correctness of impressions and to ordain the price. There was a certain limit in the vicinity of the University beyond which no one was allowed to sell books. The printers put the place of residence in their books to show that they lived within the prescribed limits. There were also libraires non jurés, poor scribes who had lost their profession and who were permitted to sell books without the limits,



in stalls near public schools and churches. They furnished cheap editions to the students who could not afford the expensive books of the University printers.

Many of the printers added phrases indicating their office. Gering added, Printer of books and student at the University of Paris. They also often used the arms of the University on the title page. Some added the royal arms. Antoine Brocard's device contained the arms of the University and the city of Paris and the royal arms.

BADIUS ASCENSIVS

About 1493 on Charles VIII's return from his wars in Italy the taste for classic learning in France began to revive. One of the first printers of Latin classics was Jode Bade of Assche (Jodocus Badius Ascensius), founder of the famous Ascensian press. He was born in Assche near Brussels in 1462. He studied at Brussels and began his typographic work at Lyons in the press of Jean Treschels an important printer of the city. When Treschels died Badius married his daughter and went to Paris. His first book there was probably in 1498. Panzer has enumerated 400 books printed by him, nearly all quartos and folios. Many of them were Latin classics and theological works. He printed a curious history of the Maid of Orleans, John Major's History of Britain, a History of Scotland by Boethius, Richard de Bury's Philobiblion, The praise of folly by Erasmus, who spoke well of his Latinity, the works of Thomas á Kempis, and the works of Budaeus, a learned classic scholar of the time. He was a libraire juré and was employed by the University to print censorial works. He published the first Paris edition of Sebastian Brandt's Ship of fools. He also translated it into French. The connection of Badius with the Estienne family adds interest to his life and work. His daughter Petronilla

married Robert Estienne. His son and brother were printers. On his death his son-in-law Jean de Roigny succeeded him in his establishment. His mark is of historic interest giving us a glimpse of the ancient printing press.

FIRST GREEK BOOKS PRINTED IN FRANCE

The French schools were slow in introducing the study of Greek. They lacked the instruction which the Italian schools obtained from the Greek exiles after the fall of Constantinople, and there seems to have been an indifference to the study of ancient classical literature. Graecum est, non legitur (It is Greek, it cannot be read) was a common saying. The study of the language was introduced in 1472 but no Greek book was printed in France until 1507. Before that time Greek words and passages had been printed when they were required but the type was scarce and poor. Gering used a few lines of Greek in his later impressions. Badius printed several passages in his Annotations of Laurentius Valla in 1505.

Greek printing was introduced into France in much the same way as was the art itself, by the efforts of scholars eager to advance learning. The scholar in this case was François Tissard, a native of Amboise and a student in Paris, Orleans, and later, in Italy where he learned Greek and cultivated classic literature. He went back to Paris filled with an enthusiasm for the genuine study of Greek in the University and determined to procure the necessary books. He was received with favor by the Duke of Valois, afterward François I. Through Tissard's influence Gilles de Courmont printed in 1507 the first Greek book in France, the Alphabeticum Graecum, an elementary treatise. Courmont published four books that year and assumed the title of Primus Graecarum litterarum Parisiis impressor (the first

printer of Greek letters in Paris). The next year he printed two grammatical works in Hebrew from the pen of Tissard.

Greek printing increased but did not reach its highest point until the royal press was established and the beautiful Greek types founded by Garamond, were used by Robert Estienne, printer to the king.

PRINTERS OF THE EARLY 16TH CENTURY

Before telling the history of the greatest printers of France, the Estiennes, mention should be made of some of the other prominent typographers in Paris at that time. Christian Wechel was the father of a family of printers. He published Greek, Latin, French and Hebrew works. In one of his books is an example of Greek and Latin on the same page in double columns. Wechel was esteemed by Erasmus. Geoffroy Tory, famous for his designs for illustrations and borders, was the writer and publisher of a curious book called *Champfleury* which treated of the proportions of letters and contained some specimens of Greek orthography. The books of Gerardus Morrhuis, another printer of Paris, are in small distinct type, especially those in Greek. In the preface to his Latin and Greek lexicon, an important work, he stated that he went to great expense to procure men of learning to prepare the augmentations. Michael Vascosan, the son-in-law of Badius, holds a distinguished place among the improvers of Parisian typography. His impressions were pleasing and correct. It is interesting to note the name of Carola Guillard, a woman, whose work was very accurate. She corrected proof and personally superintended her presses. Conradus Neobarius the first Greek printer to the king practiced the art for only a short time before his death, but his work showed promise of great excellence.

THE ESTIENNE FAMILY

Nearly every country in Europe has had its famous printer or famous family of printers excelling all others in the typographical correctness, the beauty, and the high literary character of its productions. Among these the Estiennes hold high rank as the great printer publishers of France.

Henri Estienne

The founder of the house was Henri Estienne, (Henricus Stephanus, or as it is often written in England, Henry Stephens). Very little is known of his early history. He was a printer of the University in 1496, in partnership with Wolfgang Hopyll. His name is also found in conjunction with that of Jean Petit, Jodocus Badius, and Denis Pöce respectively. The first time it appeared alone was in the Ethics of Aristotle 1504. Panzer says he printed more than 100 distinct works. Nearly all of them were in Latin. His type was Roman, although he also used a species of semi-gothic. He often added the names of his correctors at the end of his books. His most famous production was the Quincuplex Psalter printed in five columns and edited by Jacques le Fevre d' Estaples (Jacobus Faber) in 1508. It contained copies notes and was the first example of numbering the verses with arabic numerals. It was printed in red and black in Roman character with occasional Greek letters. Henri Estienne used for his mark the arms of the University of Paris. He is particularly noted for his earnest desire to have his impressions correct, a quality his descendants inherited. He died about 1520. Greswell says of him; "The productions of his press are not in general remarkably superior to those of his contemporaries either in point of interest and merit or of

professional execution. They are for the most part such as might be expected from an age of so rude a character."

Maittaire expresses a more favorable opinion of his work. He says;

"He had found the French press in the winter of ignorance, he brought it to a prosperous spring, leaving after him the hope of a rich autumn producing the finest fruits."

He left three sons; François, Robert and Charles. Robert inherited his father's press, but before he became of age his mother married Simon de Colines (Colindeus), a printer of great merit, whose example and teaching had probably much to do in forming the taste and ideals of Robert.

Simon de Colines

Greswell says that Simon de Colines was a greater printer than Henri Estienne. There is doubt as to whether he first printed at Paris or Meaux. He remained in the Estienne shop until 1524 when Robert became of age. He then removed to the sign of the Golden Sun. He printed testaments and psalters and made beautiful impressions of the best Latin classics, paying special attention to the works of Cicero, also some rare volumes of Greek classics. Colines was the first in France to use the italic type. He was a libraire juré and was employed with works relating to the Luther controversy. Probably about 500 books were produced from his press. His well known mark is the design of the rabbits and his motto *Virescit vulnere virtus* (Virtue flourishes from a wound).

Robert Estienne

Robert Estienne (Robertus Stephanus) was born in 1503. Little is known of his boyhood. His father died when he was about

seventeen, and, when in 1522 his mother married Simon de Colines, he assisted his step-father in the shop. His first work was the supervision of the printing of the New testament in the Vulgate to which he added certain corrections. The work was elegant and accurate. The corrections were criticized by the divines of the Sorbonne as being heretical and Robert was accused of being a corruptor of the sacred text. At this time when the Protestant teaching was being spread through France, The Sorbonne, with the Church of Rome behind it, became very suspicious of heretical influences and established a narrow, rigid censorship over the press. Robert was persecuted for years and if it had not been for the protection of François I he would have been obliged to leave France long before he did. In 1524 he became of age and was sole proprietor of the Estienne press. His first book, the Liber de Deo of Socrates, was published in 1525. The next year he issued the Letters of Cicero. From this time until his death he printed a number of works every year, each one of great accuracy and perfection.

He adopted for his mark the olive tree with several broken and grafted branches representing the olive tree of the 11th chapter of Romans. Below the tree was the figure of a man and the motto; *Noli altum sapere, sed dolet*. (Be not high minded, but fear.)

He married Petronilla, the daughter of Badius, and granddaughter of the Lyons printer, Treschels, a highly educated woman. Of the Estienne establishment Greswell gives this description; "That learned 'Decemvirate' as it has been termed by Henri Estienne, or society of scholars, whom Robert entertained in his family as the assistants of his labors and correctors of his press, being of different nations and

holding their common intercourse in the Latin tongue, gradually communicated a literary tinge to the whole domestic establishment, so that even the children and servants, instructed by their table talk and social intercourse, became so familiar with the Latin idiom as to express themselves with considerable fluency in the same language. Some have affirmed that it was the custom of Robert Estienne to hang up the separate sheets of his impressions for the examination of the students in the streets and precincts of the University, and to propose a stated reward for any one who should detect in them an error of the press."

In 1531 he issued his first edition of the Latin Thesaurus, or dictionary. The University needed a new edition and Robert attempted to edit the dictionary of Calepinus, but he found that it had so many imperfections that he decided to compile a new one. This went through three editions and the third one, in two volumes 1543, was a most finished production. Many printers in France and abroad began immediately to reprint this new dictionary and some of them made additions and interpolations. His son Henri tells in his *Artis typographicae querimonia* that once when Robert was in Venice he entered a printing shop where his Thesaurus was being printed. He noticed a word which he had purposely omitted. He was shown other editions where he found words interpolated and became justly very indignant.

Robert in 1532 printed the works of Virgil and a Latin Bible with marginal notes which roused the wrath of the divines, and, although he had the royal privilegium and a license from his own college, he was obliged to promise to print nothing further without the consent of the Sorbonne. From this time until 1540 he printed two more editions of the Scriptures and many editions of Latin classics.

About 1539 or 1540 he printed the Decalogue in large letters to be hung on the walls of houses. The divines of the Sorbonne considered this dangerous and had his house searched for heretical books. They had a counter impression made leaving out the graven images and dividing the tenth commandment in two, thus making the number.

Robert was made Royal printer of Hebrew and Latin works in 1539

King François I, the patron of arts and letters, conceived the idea of founding a great college for the advancement of higher education. As a necessary part of this royal college he established a royal press. As the study of Greek was a very important part of the work planned for this college, Greek books were needed, and to meet this demand François had the type founded and conferred on Neobarius the title of Royal Greek printer, but he died soon after, and Robert Estienne was appointed in his place.

Claude Garamond, an able French artist of the day, engraved the new Greek type. The letters were designed by Angelo Vergecio (Angelus Vergetius) of Candia who wrote beautifully, and who had been made Writer of Greek in the Royal college. There were three sets of type of different sizes. It differs from the Greek type of today in containing many ornaments and abbreviations. François I caused Greek manuscripts to be sought, and encouraged in every way the printing of classics, especially those in Greek. He often visited the press of Robert Estienne. One day when Robert was busy correcting proof he would not have him interrupted, but waited until he had finished.

The books printed by Robert Estienne with the royal Greek type are of great excellence and their beauty has never been equaled in France.

In 1544 he printed the Ecclesiastica historia of Eusebius in

which appeared his new mark, a thyrsus entwined with a laurel branch and a serpent. This was used in succession by all the royal printers. Two years later he printed the only Bible which escaped criticism. In the same year he issued in Greek Aesop's Fables and the New testament called *O mirificam* from the first words in its preface. What was probably his only work in the Italian language appeared in 1546. It was a poem of the Italian poet, Alamanni, and was in italic type.

In 1547 François I died, and by his death Robert Estienne lost his strongest protector. Not long before the king's death the divines of the Sorbonne attempted to place the Estienne Bibles in the catalogue of interdicted books. François forbade the printing of the catalogue and his reader Pierre Du Chastel did much to help Robert to obtain justice. The crown was stronger than the Church and he conquered, as he had in the former disputes.

Henri II, François' son, was of a vacillating nature and was easily influenced by those around him. He urged the divines to present their list of censured passages which they finally did, and which were found to be of little importance. They were always slow in preparing a list of censured passages, and preferred to condemn the whole book and prohibit its sale. In 1548 Henri went to Italy and on his return remained for a short time at Lyons. Robert, in his anxiety to use all his influence at court, went to Lyons, and, as he was riding through the country on horseback he spent his time dividing the chapters of the New testament into verses. The king first favored Robert, then the divines, but finally gave him a new brevet of protection. As early as this Robert had some thought of leaving the country, and in 1549 it is thought that he made visits in Zurich and Geneva. In that year appeared a beautiful edition of the *O mirificam* New testament containing only one error, the word *plures* written

pulres in the preface. The next year he published in the largest Greek type the famous New Testament of 1550 which is a magnificent specimen of typography, and which has been much discussed by collectors and scholars. It is said that he deviated from his former texts, but the greatest controversy has been about the verse of the "heavenly witnesses" which it is claimed was put in this edition by fraud or error. Greswell defends him from the charge of fraud. In judging this edition one should consider the anxious state of Robert's mind and his journeys at that time which left the care of his press, to a great extent, to his correctors and assistants. It lacked, more than any of his impressions, his careful supervision and correction.

Iven Du Chastel criticized this edition and his attitude toward Robert seemed to change. The divines said that they could not sanction the Testament on account of the marginal notes, which were not annotations, but the various readings.

The persecutions of Robert grew more and more bitter and finally he seemed to realize that his enemies were stronger than he, that he could not depend on the king or Du Chastel, and, that his life might be in danger if he stayed longer in Paris, for the censorship had reached such a point that in 1546, Étienne Dolet, a Lyons author and printer, had been condemned and burned as an atheist, and as early as 1529 Louis Perquin, a bookseller, had been burned.

In 1551 or 1552 Robert Estienne removed to Geneva where he soon united with the Reformed church.

In 1551 he printed another edition of the New testament which bibliographers have said to be the rarest of his impressions of the Greek testament. The place is not mentioned in the imprint so there is

doubt as to whether it was printed in Paris or Geneva. The text was divided into numbered verses, as was his father's Quincuplex Psalter. Robert Estienne's division of the New testament has been very generally adopted.

Most of the books printed by Robert in Geneva were theological treatises. He published many of Calvin's works, among them his Defense for the death of Servetus. He died in 1559.

Several years after his death Robert was accused of taking with him to Geneva the matrices and punches of the royal Greek type. He and his son Henri certainly used the Greek type there. Greswell thinks that he took them, but he, and Maittaire also, are of the opinion that he was somewhat justified in doing so, for he left Paris secretly and to have returned the matrices might have betrayed his departure, besides the royal treasury was in debt to him. It aroused no comment at the time, and the royal press did not seem to suffer from the lack of them. Evidence has been found that the matrices were bought back, in the reign of Louis XIV, from Paul Estienne, grandson of Robert.

The following is a characterization of Robert Estienne and his work from Putnam's Books and their makers during the Middle Ages; "Thuanus ascribes to Robert Estienne the praise of excelling in judgment and in technical skill and elegance such masters of the typographical art as Aldus and Froben. Without lessening the praise justly belonging to Estienne it must be remembered in any comparison of his publications with those of Aldus, that the work of the latter was carried on fifty years earlier, when it was necessary to do much more creative work in organising book-making appliances, and when the difficulties in the

way of distributing books were still greater than those with which Estienne had to contend. Thuanus is on firmer ground when he asserts that more real luster and glory were reflected upon the reign of François I by the genius and exertions of this single individual than by all the achievements of that monarch whether in peace or war. The exceptional personal erudition of Robert Estienne, the distinctive importance of his publishing undertakings, the zeal evinced by him from the beginning of his career for the advancement of learning and for critical scholarship, and the courageous fight made by him against the assumption of the bigoted divines of the Sorbonne of the^{right} to exercise censorship over a literature of the very language of which they were for the most part ignorant, constitute the grounds for my selection of him as the most worthy representative of the printer-publishers in France of the 16th century...

The career of Robert Estienne was assuredly both distinctive and honorable and the services rendered by him to the cause of scholarly literature fairly entitle him to the name of the Aldus of France." Greswell, in the Early Parisian Greek press says; "Henri in his various prefaces highly extols that liberality of disposition which prompted Robert freely to dispense and communicate those literary treasures in which his house abounded, and the generous and unsparing manner in which he expended his own wealth and domestic means in printing and making public such works as might tend to the furtherance of the two great objects of his ardent affections, useful learning and true religion."

The later Estiennes

Robert had two brothers, François and Charles. François Estienne (Franciscus Stephanus) was a libraire jure and printed from 1537 to 1547. His books were in Roman, italic and Greek type. His mark was a tripes on a closed book for a pedestal. From the tripes or vase issues a vine shoot. He used for his motto; Plus olei quam vini (more oil than wine.)

Charles Estienne (Carolus Stephanus) the youngest of the three brothers was a man of erudition. He traveled much, especially in Italy, and was a friend of Paul Manutius, the son of Aldus. He first turned his attention to the medical profession and became a physician. He wrote books on medicine, natural history and grammar. He did not begin to print until 1550 and did not publish anything after 1560. Robert Estienne, it is said, left his press to the son who should remain in Geneva and not abandon the Protestant faith. Robert, the second son, kept the Catholic religion and renewed the Estienne press in Paris. In 1563 he was appointed Typographus regius. He used his father's mark, also the royal caduceus. Joseph Scaliger, Robert Buchanan and Sir Thomas Smith were desirous of having their works printed at his press. While his books were not numerous they were fine specimens of printing and compare favorably with those of his father.

Henri Estienne II (Henricus Stephanus secundus)

Henri Estienne, the eldest son of Robert, remained a Protestant and inherited his father's press at Geneva. He was as famous as his father as a printer and publisher, and more famous as a critic and writer. As a child he was surrounded by the very atmosphere of scholarly learning. He spoke in Latin and was skilled in Greek.

When he was only seventeen his father allowed him to correct an edition of Dionysius of Halicarnassus. The same year he went to Italy where he collected manuscripts and visited many of the Greek scholars of the country. He seems to have been employed in the shop of Paul Manutius while in Italy. He returned to Paris, but soon left for England and the Low Countries. In Flanders he learned Spanish. After his father was settled in Geneva he went again to Italy. From the very beginning Henri Estienne was fond of a wanderer's life and as he became older he grew more restless and spent little time at home. His first book was an edition of Anacreon in 1554. The year before his father's death he was made Printer to Huldric Fugger, a wealthy German and a scholar. Henri disliked the restraints of the government of Geneva, which, while not so severe as those of the Sorbonne, were very irksome to a man of his disposition. One of the rules that he broke most often was, that nothing was to be printed in the city without the supervision of the Consistory. In 1578 he moved to Paris. Henri's greatest works were the Greek Thesaurus of 1572 and his Plato of 1578. The Thesaurus was planned by his father and carried out by him, and was a fit companion for the great Latin Thesaurus. He has complained that his Thesaurus which was a great treasure to others was none to himself. He was not sparing in expense and time in writing and printing it, and it nearly reduced him to poverty. While a great work, it was not well arranged and was too voluminous. After it had been out seven years Joannes Scapula (Jean Épaule) published an epitome of it in one volume for which he has been accused of treachery and plagiarism. Scapula knew, however, what was needed at that time better than Henri, and instead of a seven volume work, hard to use, but perhaps more scholarly, he issued a simpler work in one

volume, much more easily consulted by the student. Henri did not depend, to any extent, upon the sales of his books for remuneration, but dedicated them to the various rulers of Europe from whom he received presents. He was very industrious. In the year 1566-67 he printed nine works in Greek, he himself correcting the press and text of over 4000 pages. After such a strain he suffered from nervous exhaustion and was not able to work or even endure the sight of his books. To obtain a change of occupation and scene he traveled in France and other countries. His favorite recreation was writing verses while riding through the country on horseback. Mark Pattison describes him in a graphic way, "We have in Henri Estienne two characters to combine in one picture; characters which have appeared utterly irreconcilable to the biographers who have not noticed that they belong to two separate parts of his life. We have Henri Estienne the compiler of the Greek Thesaurus, the corrector and editor of 74 Greek editions, 58 Latin, three Hebrew, and writer of some thirty original pieces (Latin translations not included); and we have another Henri Estienne, as he appears in Casaubon's letters, never at home, wandering about Europe no one knew whither, leaving his books locked up, his presses deserted and his business ruined".

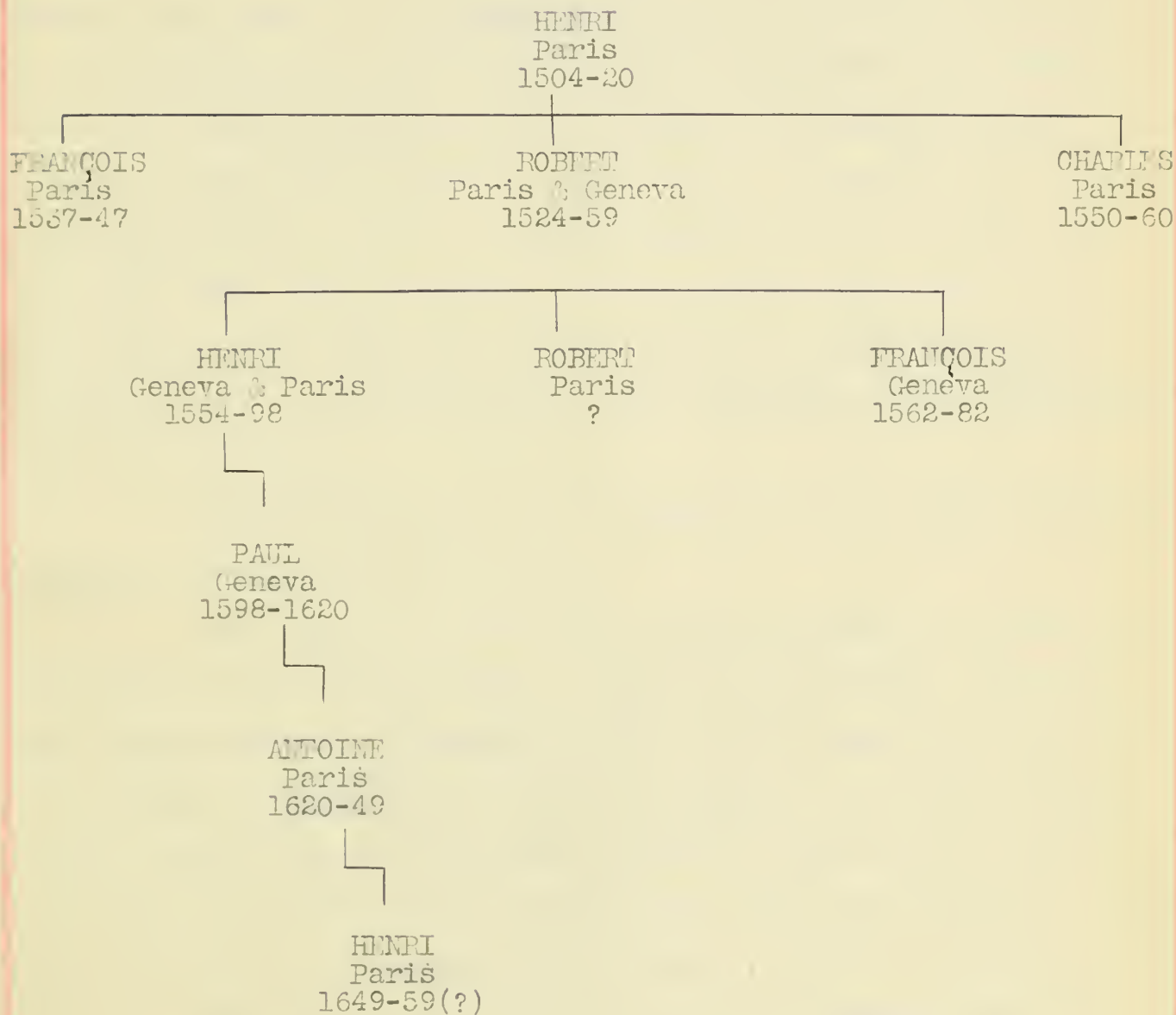
The principal productions of his press were Greek and Latin classics. Two interesting works written by him were the *Artis typographicae querimonia*, a lament for the low estate into which printing had fallen, and the *Epistola de suae typographicae statu*, a description of the works of his press and a catalogue of his books. He is perhaps more famous for his criticism and works on the French

language than for any other productions of his pen.

Henri's daughter Florence married the great scholar Isaac Casaubon, who was very desirous of seeing his books and manuscripts, which Henri guarded so closely that he barely obtained a glimpse of them. As he grew older he became more morose and gloomy and spent most of his time away from home. He died in a hospital at Lyons in 1598. He left his property and business to his son Paul, who was succeeded in 1620 by his son Antoine. Antoine was Printer to the king as was his son Henri. Henri ceased printing about 1659. He died without children and was the last of the Estienne printers.

The dates in the following genealogical table of the Estiennes refer to the time in which each printer flourished.

GENEALOGICAL TABLE OF THE ESTIMON FAMILY



PRINTING IN LYONS AND OTHER TOWNS

Lyons

Printing was introduced in Lyons soon after 1470 by Guillaume Le Roy. The first dated book was the Compendium of Innocent III in 1475, printed in Gothic type for Barthélemy Buyer in a press set up in his house. Soon after Jean L'Allemand of Mayence produced the Missale à l'usage de l'église de Lyon. It was in Gothic type in red and black letter. Printing developed rapidly in Lyons. Before the year 1500 there were 40 printing offices in the city. A few of the more famous names connected with the history of early printing in Lyons are those of Jacques Locher, Jean Treschels, Étienne Dolet and Sebastian Gryphius .

Most of the books were in French and were light literature romances, legends, and folk songs.

The taste for illustrated books prevailed to a much greater extent in the smaller towns in France than in Paris. Lyons produced many excellent illustrated works. Holbein made the designs for a new Dance of death and for the New testament for Le Roy. Jacques Locher brought out an illustrated edition of the Ship of fools in 1488, 17 years before Badius produced the first Paris edition. Lyons was the first city in France to use designs engraved on copper plates

The printers of Lyons had much more freedom than those of Paris. They were not hampered by the censorship of the University nor by the restrictions of the government. They did not scruple to reproduce the works of the Paris printers, imitating them closely, often selling them with greater profit than the original books. They were also noted for their piracy of foreign books.

Rouen

Rouen did not receive the art of printing until 1487, but it soon rivalled Lyons in importance. The first book was *Les chroniques de Normandie* printed by Guillaume le Talleur. What made Rouen of such importance was its position which enabled it to send books to Paris or England. The chief part of its trade was the exporting of service books to England.

Other towns of France

The art of printing spread rapidly in France. It was introduced, before 1480, in Toulouse, Angers, Chablis, Vienne and Poitiers. At the beginning of the 16th century presses had been established in over thirty places.

CONCLUSION

Printing was introduced into France by Germans through the efforts of the faculty of the University of Paris. The use of Gothic characters prevailed until the close of the 15th century when there was a revival of classic literature and the use of Roman type. The printing of Greek and Latin classics reached its height in the productions of the Estienne family about the middle of the 16th century.

The history of the early press in France differs in two respects from that of other countries, first the introduction and control of printing by the University, and second the establishment of a press under royal patronage.

QUESTIONS ON THE EARLY FRENCH PRESS

1. What records have been found of a press in France previous to the establishment of one in Paris ?
2. What part did the University of Paris take in the introduction and control of printing ?
3. What was the character of the productions of the French press before the year 1500 ?
4. When and by whom was the first Greek book printed in Paris?
5. Mention several of the more important printers of classics in the early part of the 16th century.
6. Give a short history of the Estienne family.
7. What was the influence of François I in developing Greek printing?
8. What were the characteristics of the early press at Lyons ?

READING LIST
ON
THE EARLY FRENCH PRESS

Blomfield, Charles James, bp. Stephen's Thesaurus. (see
Quarterly review, Jan. 1820, 22:302-48)

A review of Valpy's new edition of Henri Estienne's Greek
Thesaurus.

Bouchot, Henri. (The) book; its printers, illustrators and bind-
ers. 1890 p.56-62, 82-101, 121-41.

Not a connected account. Gives the only portrait of Robert
Estienne.

Duff, Edward Gordon. France. (see his Early printed books. 1893.
p.78-94)

Does not go beyond the year 1500. A good description of
the establishment of printing in the various towns of France.

Greswell, William Parr. Annals of Parisian typography. Lond.
1818. Cadell and Davis. 10 s 6d o.p.

A detailed history of the introduction of printing and of
the early Parisian Gothic press with notices of the most im-
portant productions.

—— (A) view of the early Parisian Greek press. 2 v. Oxford.
1833. Talboys. 12 s. o.p.

A thorough and well written treatise. It is the chief Eng-
lish authority on the Estienne family.

Mumfreys, Henry Noel. Beginning of the art of printing in France
(see his History of the art of printing. 1868. p.125-45.)

Well illustrated with plates of large size.
Contains a good description of the Books of hours.

Larousse, Pierre Athanase. Estienne. (see Larousse, Grand dictionnaire universel. 1866-90. 7:973-77)

Short biographies of the more famous members of the Estienne family, with a full genealogical table.

Maittaire, Michel. Stephanorum historia, vitas ipsorum ac libros complectens. Lond. 1709. o.p.

Greswell has obtained much of his information from this book.

Pattison, Mark. (The) great printers Stephens. (see Quarterly review, Apr. 1865. 117:323-64.)

A review of Léon Feugère's *Caractères et portraits littéraires du 16e siècle*. Written in an interesting style.

Pollard, Alfred William. France. (see his *Early illustrated books*. 1893. p.145-77.)

An account of the early illustrated books of the Gothic school and of the Renaissance.

——— French Books of hours. (see his *Early illustrated books*. 1893 p.178-99)

A very full description of the Books of hours.

Putnam, George Haven. Early printer publishers of France. (see his *Books and their makers during the Middle ages*. 1896-97. 2:3-31)

A more complete account of the printers of classics and of the Estienne family than of the early Gothic school.

——— Later Estiennes. (see his *Books and their makers during the Middle ages*. 1896-97. 2:62-87)

A continuation of the preceding chapter. It contains a full biography of Henri Estienne II.

Putnam, George Haven. Regulations for the control and censorship of the printing press in France. (see his Books and their makers during the Middle ages. 1896-97. 2:437-63)

An account of the control of church and state over the French press and of the beginning of copyright.

Renouard, Antoine Augustin. Annales de l'imprimerie des Estienne. Ed.2. Par.1843. J. Renouard. o.p.

An important French authority.

Requin, H. abbé. L'imprimerie à Avignon en 1444. Par.1890. Picard 3 fr.

Contains recently discovered proofs of a press in Avignon 26 years before one was established in Paris.

Roberts, William. Some French printers' marks. (see his Printers' marks. 1893. p.100-38)

Description and illustrations of the marks of many prominent French typographers.

LIST OF BOOKS ANALYZED

Bouchot, Henri. (The) book; its printers, illustrators and binders. Lond.1890. Grevel. 1 ls.

Duff, Edward Gordon. Early printed books. Lond.1893. Paul 6 s. (Books about books)

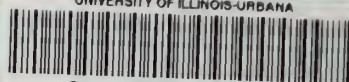
Humphreys, Henry Noel. History of the art of printing. Lond. 1868. Quaritch. 3 3s. o.p.

Pollard, Alfred, William. Early illustrated books. Lond.1893. Paul. 6s. (Books about books.)

Putnam, George Haven. Books and their makers during the Middle ages. N.Y. 1896-97. Putnam.\$5.00

Roberts, William. Printers' marks. Lond. 1893. Pell. 7s 6d.

UNIVERSITY OF ILLINOIS-URBANA



3 0112 086762264